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CATALOGUE

OF THE

Forty-Seventh Annual Exhibition

OF THE

Pennsylvania Academy

OF THE

Fine Arts,

1876.

—◆◆◆—
FOUNDED 1806.
—◆◆◆—

Catalogue 20 Cents.

Admission 25 Cents. Season Tickets, \$2. Annual Tickets, \$5.

PHILADELPHIA:

COLLINS, PRINTER, 705 JAYNE STREET.

ACADEMY STOCK.

SUBSCRIPTIONS TO THE STOCK of the Academy will be received by the Curator at the office. The shares of Stock are one hundred dollars each.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and receive two admission tickets for each share of Stock.

MANAGEMENT.

The affairs of the Academy are conducted by a President and twelve other Directors, elected by the Stockholders from among themselves.

ANNUAL EXHIBITIONS.

The Annual Spring Exhibitions of fresh pictures and other works of art open to the public on the fourth Monday in April, and generally continue open six weeks, during which period nothing can be removed.

The time for receiving works intended for exhibition is from the first Monday in April until the Saturday following. Contributors should send in a notice to the Academy *before* the first Monday in April, of their works intended for exhibition.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls. Works left in the galleries after the close of the Spring Exhibition cannot be removed before the end of the March following, nor can any works be deposited in the Academy during the nine months' recess term, without special permission of the Committee on Exhibition being first obtained.

SALE OF PICTURES ON EXHIBITION.

A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked in the Catalogue thus *.

No commission is charged on any sale made, where the works are the property of the artist by whom they were executed. On all other sales a commission of five per cent. will be charged.

VISITORS.

Canes, Umbrellas, and Parasols *must* be left in charge of the person stationed near the entrance expressly to check and take care of them.

Visitors are particularly cautioned against touching the Statuary, Pictures or frames.

CATALOGUE

OF THE

FORTY-SEVENTH ANNUAL EXHIBITION

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

Founded A. D. 1806.

PHILADELPHIA:

COLLINS, PRINTER, No. 705 JAYNE STREET.

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C A T A L O G U E.

1876.

* indicates that the work is for sale. For terms apply to the Curator.

P. A., after an artist's name, signifies Pennsylvania Academician.

A. denotes Associate.

The numbers commence in the first gallery on the right at the top of the main staircase.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
1	Petty Larceny,	Newbold H. Trotter, A.	S. C. Perkins.
2	Head of a Dog,	Herman Simon.	H. V. McCully.
3	Evening Service,	Cecilia J. Smith.	Artist.*
4	Study in Oil,	Sketch Club Life Class.	The Sketch Club.
5	Baffled,	Geo. Wright.	Artist.
6	Highland Cottage at Dalmally, .	Xanthus Smith, A.	do.*
7	A Dull Day,	Geo. C. Lambdin, P. A.	do.*
8	Clémence and her Grandmother, .	D. R. Knight, P. A.	W. C. Ferriday.
9	Peaches in Newspaper,	Morston Ream.	Artist.*
10	Mt. Desert Coast,	W. W. Cowell.	do.*
11	Landscape,	W. A. Cooper.	do.
12	Grandfather's Bible,	M. M. Murtland.	do.*
13	Trough of Sea at Sunset,	Jas. Hamilton, P. A.	S. T. Beale, M. D.*
14	Female Curiosity,	Rorrgé.	Harrison Earl.
15	The Sanctuary,	J. B. Sword.	Artist.*
16	A Reconnoissance,	Fred. James.	do.*
17	Distinguished Correspondence, .	J. Stirling Thomas.	do.*
18	Among the Catskills,	Julius Brisgen.	do.*
19	Little Bo-Peep has lost her Sheep, .	Hugh Newell.	do.*
20	Cattle View in Holland,	E. Van Marcke.	M. Knoedler.*
21	The Music Lesson,	D'April.	Harrison Earl.
22	Portrait of the late E. V. Machette,	Emily Sartain.	Mrs. E. V. Machette.
23	Boquet River, Elizabethtown, N. J.,	Geo. B. Wood, Jr., A.	Artist.*
24	In the Garden,	Hugh Newell.	do.*
25	The Luck Sportsman,	Geo. B. Wood, Jr., A.	do.
26	Study on New Jersey Coast,	W. T. Richards.	Artist.
27	Sands Point Light House,	Ed. Moran, P. A.	J. Snedecor.*
28	Autumn on the Kanawha River,	S. P. Dyke, A.	Artist.*

NO.	SUBJECT.	ARTIST.	POSSESSOR.
29	Evangeline's Feast of the Betrothal,	Jos. John, A.	P. A. B. Widener.
30	Through the Woods,	Chas. J. Taylor.	Artist.*
31	View near Fisher's Landing, . .	Carl Weber.	Harrison Earl.
32	A Rest by the Way,	Jessie M. Grant.	Artist.
33	The Missing Vessel,	F. K. Rehn.	do.*
34	Young America,	John H. Niemeyer.	do.
35	Heart's-ease,	Wm. T. Finkbeiner.	do.*
36	The Day is Far Spent and the Night Cometh On,	F. De B. Richards, A.	do.*
37	Portrait of U. S. Grant, . . .	Henry Ulke.	do.*
38	Moonlight,	I. L. Williams, P. A.	Jas. S. Martin.*
39	Wait for Me,	Mrs. J. S. Anderson.	Earle & Sons.*
40	Portrait,	Geo. W. Platt.	Artist.
41	Twilight on the Broux,	Ed. Gay.	T. A. Wilmott.*
42	The Pet Parrot,	C. Lassalle.	Harrison Earl.
43	Portrait,	Miss S. H. Macdowell.	O. A. Knipe.
44	Portrait of a Lady,	S. B. Waugh, P. A.	Mr. Wainwright.
45	Waiting for the Cardinal, . . .	L. Jimenez.	M. Knoedler.*
46	Thinking it Over,	G. H. Story.	J. Snedecor.*
47	The Village School,	B. De Loose.	Earle & Sons.*
48	Portrait of a Lady,	G. W. Conarroee, P. A.	Artist.
49	Evening Star,	F. K. Rehn.	do.*
50	A Ride for Life,	Thos. Moran, P. A.	J. Snedecor.
51	At Evenfall,	P. F. Wharton.	Artist.*
52	Portrait,	Merle.	R. N. Toppan.
53	Puck,	P. F. Rothermel, P. A.	Artist.
54	Beech Woods,	Chas. Linford.	do.
55	Kate,	David Hayward.	do.*
56	Roses,	Geo. C. Lambdin, P. A.	do.*
57	View in Bavaria,	Philip Weber.	Harrison Earl.
58	Portrait of Boy (after Death), .	Geo. W. Conarroee, P. A.	Artist.
59	The Sea,	Thos. Bishop.	do.
60	From the Bavarian Highland, .	Philip Weber.	do.*
61	Philadelphia Library,	Geo. B. Wood, Jr., A.	do.*
62	Daniel at Prayer,	C. A. Drinker.	Artist.*
63	Roses,	Geo. C. Lambdin, P. A.	do.*
64	In the Kitchen,	John Donaghy.	J. Snedecor.*

NO.	SUBJECT.	ARTIST.	POSSESSOR.
65	The Old Orchard near Water Gap,	Newbold H. Trotter, A.	Artist.*
66	A Young Friend,	T. T. Fowler, A.	do.
67	Maniton's Gateway Palisade, . . .	Geo. B. Wood, Jr., A.	do.*
68	Young Eagles,	Newbold H. Trotter, A.	do.
69	A Study of Wild Flowers,	Mrs. A. Winters.	do.*
70	All Empty, [tia,	J. Stirling Thomas.	do.*
71	Smuggler's Cove, Coast of Nova Sco-	Clifford P. Grayson.	do.
72	Sheep at Pasture,	Brissot,	Harrison Earl.
73	The Titan's Goblet, . . . [Park,	Thos. Cole.	Miss Falconer.*
74	Autumn Scenery, East Fairmount	I. L. Williams, P. A.	Clement Biddle.
75	Portrait of a Young Lady,	Ida Waugh, A.	Artist.
76	Stoke Pogis—The scene of Gray's Elegy, [moor,	J. F. Cropsey.	do.*
77	The Betrothal—Bride of Lammer-	P. T. Rothermel, P. A.	
78	Interior of a Studio,	Arnaud.	Harrison Earl.
79	June Woods in Brittany,	W. H. Lippincott.	Artist.*
80	Scene in Woods,	Mrs. A. Winters.	do.*
81	Gaelic Chieftains Shooting, . . .	Guinier.	Harrison Earl.
82	Road Scene near Philadelphia, . .	I. L. Williams, P. A.	Artist.*
83	Portrait,	Mrs. M. Holmes.	do.
84	Say Please,	Cecilia J. Smith.	do.*
85	Cliffs—Grand Menan,	J. C. Nicoll.	J. Snedecor.*
86	Early Rising,	W. E. Winner, P. A.	Artist.
87	Landscape and Cattle,	Thos. Robinson.	do.*
88	Devil's Crag,	Ed. Moran, P. A.	M. Ream.*
88 a	Portrait of a Gentleman,	W. K. Hewitt,	Jas. S. Martin.
89	Crossing the Alleghanies, before rail- roads,	G. F. Witman.	Mrs. G. F. Wit- man *
89 a	Portrait of a Lady,		R. N. Toppan.
90	St. Agnes before the Roman Tribunal	Geo. W. Pettit, P. A.	
91	View from Chamouni, West Park,	I. L. Williams, P. A.	M. McMichael.
92	Woods in Autumn,	Thomas B. Craig.	Artist.*
93	The Little Gossips,	Xanthus Smith, A.	Miss Katie R. Stileman.
94	A Corner on Cats,	Geo. W. Platt.	Artist.
95	The Robbers' Cave—Gil Blas, . .	Compte Calix.	R. N. Toppan.
96	Cattle Scene in Holland,	W. T. Van Starcken- bourgh.	Harrison Earl.
97	Portrait,	Jos. John, A.	[ley. Mrs. Henry Bent-

NO.	SUBJECT.	ARTIST.	POSSESSOR.
98	Mistress Melicent,	W. T. Finkbeiner.	Artist.*
99	Scene in Germantown,	Joseph Ropes.	do.
100	The Capture—Gil Blas,	Compte Calix.	R. N. Toppan.
101	In the White Mountains,	V. de V. Bonfield.	P. D. Keyser, M.D.
102	Ocean Breezes,	Nathaniel Jocelyn.	Artist.*
103	View from Fort Putnam,	A. G. Heaton, A.	Earle & Son.*
104	Road-side View,	Mrs. A. Winters.	Artist.*
105	Portrait,	J. R. Lambdin.	
106	East End of Appledore Island, Isle of Shoals,	Xanthus Smith, A.	Artist.*
107	Venice,	Felix Ziem.	M. Knoedler.*
108	Still Life,	J. Stirling Thomas.	Artist.*
109	Crossing the Bridge,	Verheyden.	Earle & Sons.*
110	Natural Bridge, sketch,	Amateur.	R. N. Toppan.
111	View in St. Mark's, Venice,	Geo. W. Platt.	Artist.*
112	Fruit,	Fred. Randle.	do.
113	Massachusetts Coast,	J. R. Brevoort.	R. E. Moore.*
114	Chicks,	Mary Smith, A.	Dr. G. Rommel.
115	Portrait of a Lady,	Mary Franklin.	Miss Neidhard.
116	Portrait of Morton McMichael,	J. R. Lambdin.	
117	Feeding Poultry,	Walter Shirlaw.	Artist.
118	View near Munich,	Carl Weber.	Harrison Earl.
119	Landscape near Limerick,	P. F. Rothermel, P. A.	Jas. S. Martin.
120	Chicks,	Mary Smith, A.	John Rommel.
121	Portrait of a Gentleman,	Mary Cassatt.	Artist.
122	Juliete,	Geo. W. Conarroe, P. A.	do.
123	View, Chateau Egremont,	Leon Fleury.	Harrison Earl.
124	Among the Hills, Vermont,	W. L. Sonntag.	J. Snedecor.*
125	The Old Beau,	Serre.	Harrison Earl.
127	Starting for the Chase,	A. L. DuMolins.	do.
128	Lady's Toilet,	Morston Ream.	Artist.*
129	Spanish Smugglers,	Jules Worms.	Harrison Earl.
130	Sunrise in the Alleghanies,	F. De B. Richards.	Artist.*
131	Portrait of a Lady,	Wm. K. Hewitt, P. A.	Jas. S. Martin.
132	From the Chiem Sea,	Philipp Weber.	Artist.*
133	American Forest Scene,	Geo. Hetzel.	Harrison Earl.
134	The Departure—Gil Blas,	Compte Calix.	R. N. Toppan.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
135	Capt. Nathan Hale—First Martyr of the Revolution, . . .	L. E. Wilmarth.	R. E. Moore.*
136	Portrait of a Child, . . .	Mary Cassatt.	Artist.
137	Portrait of Henry C. Carey, . . .	T. Henry Smith, P. A.	
138	Tuning the Bell, . . .	Walter Shirlaw.	Artist.
139	Sketch—Interior Arab Café at Algiers, . . .	Wm. Sartain.	do.
140	Court Yard in Trastevere, Rome, . . .	Wm. Sartain.	do.*
141	The Bride—Gil Blas, . . .	Compte Calix.	R. N. Toppan.
142	Watching the Rover, . . .	Geo. C. Lambdin, P. A.	Artist.*
143	Neapolitan Head, . . .	Wm. Sartain.	do.*
144	The Sand Hill, . . .	Thos. Bishop.	do.
145	The Pet Bird, . . .	F. F. de Crano.	do.*
146	After the Bath, . . .	J. F. Rothermel, P. A.	do.

NORTHWEST GALLERY.

147	Patie am Chiemsee, . . .	Paul Weber, A.	Artist.*
148	Venice, looking over the Bay, . . .	Geo. W. King.	do.*
149	Distracted Attention, . . .	P. DeLuce.	J. Snedecor.*
150	Amy, . . .	Phoebe D. Natt.	Artist.*
151	A Musical Party, . . .	Miss Mary Cassatt.	do.*
152	Hazy Morning, . . .	Geo. E. Essig.	do.*
153	Alpine Roses, . . .	Miss Anthonie Tscher.	F. F. Myhlertz.*
154	The Beggars, . . .	J. Wimbush. [ing.	Artist.*
155	A General Smash, . . .	Miss E. Willitts.	Mrs. R. N. Downs.
156	Alpine Scene, . . .	Amateur.	R. N. Toppan.
157	The Falcon of Ser Federigo, . . .	A. G. Heaton, A.	Artist.*
158	Adirondacks, . . .	K. Van Elten.	J. Snedecor.*
159	Origin of Sculpture in Greece, . . .	T. Henry Smith, P. A.	Artist.
160	Sunset off Block Island—Hauling the Seine, . . .	Clifford P. Grayson.	do.
161	Great Salt Lake, . . .	Patterson DuBois.	G. J. Bodine.
162	Grapes, . . .	J. J. Logue, A.	Artist.
163	Fortunatus, . . .	Wm. T. Finkbeiner.	do.
164	Mt. Washington, . . .	C. H. Spooner.	do.*
165	Asleep, . . .	F. F. de Crano.	do.*
166	Early Autumn, Lake George, . . .	Mary Kollock.	J. Snedecor.*

NO.	SUBJECT.	ARTIST.	POSSESSOR.
167	San Georgio, Venice,	F. De B. Richards, A.	Artist.*
168	Mt. Adams, Roeky Mountains, .	Albert Bierstadt.	do.*
169	Muney Valley,	Thos. B. Craig.	do.*
170	September on the Coast, . . .	J. C. Nicoll.	J. Snedecor.*
171	Tip Waiting for his Master, . .	F. A. Wenderoth.	R. E. Brown.
172	Convent of St. Bartholomew, .	Lichtenheld.	Dr. Rand.
173	Pike's Peak and Arkansas Cañon, Rocky Mts.,	F. De B. Richards, A.	Artist.
	The walls of this cañon are 2000 feet high.		
174	Hamlet,	H. T. Cariss.	do.
175	Cape Ann Rocks,	W. H. Weisman.	do.
176	Portrait of Mrs. Budd,	Mary D. Odenheimer.	J. Snedecor.
177	Ludwig, King of Bavaria, . . .	W. Kaulbach.	Academy.
178	Charity,	Merle.	R. N. Toppan.
179	Landscape,	Geo. T. Hobbs.	Artist.*
180	Fruit and Flowers,	Campidoglio.	Academy.
181	Washington closing a Masonic Lodge with the Benediction,	E. Lentze.	J. A. Riston.*
182	Christ Rejected,	Benj. West, P. R. A.	Mrs. S. Harrison.
183	Portrait of Chas. Wilson Peale, .	Chas. W. Peale.	do.
184	Birch Wood, Manchester, Mass., .	Ernest Longfellow.	Artist.*
185	View in Fairmount Park, . . .	Geo. T. Hobbs.	do.*
186	Portrait of Bishop McIlvaine, .	Jas. R. Lambdin.	do.*
187	Rt. Rev. W. Bacon Stevens, . .	Jas. R. Lambdin.	Epis'l Hospital.
188	James Northcote, R. A. . . .	R. M. Sully.	Academy.
189	Attack on Fort Fisher,	Xanthus Smith, A.	Mrs. S. Harrison.
190	Little Falls on Point Creek, near Johnstown, Pa.,	Fred. J. Bussman.	Artist.
191	Fadladeen's Criticism,	R. M. Tudor.	do.
192	The Halt by the Sea,	Stephen Parrish.	do.
193	Portrait of Judge Tremper, . . .	Wm. K. Hewitt, P. A.	Judge Tremper.
194	Faney Portrait,	Miss Ida Waugh, A.	Artist.
195	Autumn, on Hudson River, . . .	J. F. Cropsey.	T. A. Wilmurt.*
196	The Garden Walk,	Geo. C. Lambdin, P. A.	Artist.*
197	Childhood Days (unfinished sketch),	S. B. Wanhg, P. A.	do.
198	Portrait of the late Chas. Toppan, Esq.,	Lawson.	R. N. Toppan.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
199	View Environs of Rome, . . .	Albert Hertel.	Harrison Earl.
200	View in Scotland, . . .	J. N. T. Vanstarken- borgh.	do.
201	Orestes pursued by the Furies, .	W. Bouguereau.	Mrs. Sarah Har- rison.
202	Aurora, . . .	H. A. Herr.	Artist.*
203	Portrait of a Lady, . . .	De Francia.	R. N. Toppan.
204	Sunny Slope, . . .	P. Moran, A.	Artist.
205	British Channel, Morning, . . .	Jas. Hamilton, P. A.	S.T.Beale, M.D.*
206	The Interrupted Reader, . . .	E. Doyen.	M. Knoedler.*
207	Maternal Felicity, . . .	Rudolph Epp.	Harrison Earl.
208	Portrait of a Lady, . . .	P. F. Rothermel, P. A.	J. S. Martin.
209	The Basket of Cherries, . . .	W. Bouguereau.	M. Knoedler.*
210	Power of Music, . . .	J. Coomans.	do.*
211	Scene near Newport, . . .	Wm. T. Richards.	Artist.
212	Landscape, . . .	P. F. Rothermel, P. A.	do.
213	Portrait of Chas. N. Bancker, Esq.,	S. B. Waugh, P. A.	Franklin Ins. Co.
214	The Morning after the Gale, . . .	Robert Austin.	Artist.*
215	Cannonading on the Potomac, .	Wordsworth Thompson.	do.*
216	Charge of Cuirassiers at Reichoffen,	E. Charpentier.	Harrison Earl.
217	A Garden Retreat, . . .	L. Joulin.	do.
218	Interior of a Stable, . . .	W. Verschuur.	do.
219	View in Doverdale, . . .	I. L. Williams, P. A.	John Lucas.
220	Landscape—Long Island, . . .	Jas. M. Hart.	Artist.*
221	Lady Macbeth, . . .	P. F. Rothermel, P. A.	Dr. P. D. Keyser.
222	Beach at Capri, . . .	Jos. Ropes.	Artist.
223	On Esopus Creek, Shandaken Valley, Catskills, . . .	J. Brisgen.	J. Koeper.
224	Bluff at Newport, . . .	Jas. Hamilton, P. A.	S.T.Beale, M.D.*
225	Buckwheat Field, Salisbury Corner,	Mark Waterman.	Artist.*
226	Hyde Park, London, . . .	J. F. Cropsey.	R. E. Moore.*
227	Sheridan's Ride, . . .	T. Buchanan Read.	Union League.
228	In the Apennines, . . .	J. Heyl Raser.	Artist.*
229	Portrait of a Horse, . . .	Geo. B. Wood, A.	do.
230	Smoky Mountains, North Carolina,	C. H. Spooner.	do.*
231	Patie bei München, . . .	Paul Weber, A.	do.*
232	American Winter, . . .	Jervis McEntee.	R. E. Moore.*
233	Lake George, . . .	J. W. Casilear.	R. N. Toppan.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
234	Alone,	F. R. Webb.	Artist.
235	Saxon Flower Girl,	Henry Ulke.	do.*
236	Croquet,	T. Hill Smith.	do.
237	Waiting to be Shod,	Geo. B. Wood, A.	do.*
238	Coast—Summer,	J. C. Nicoll.	J. Snedecor.*
239	View near Bushkill,	Geo. T. Hobbs.	Artist.*
240	Choristers,	Mrs. J. S. Anderson.	do.*

NORTH CORRIDOR.

241	A Stiff Blow,	James Hamilton, P.A.	Dr. Rand.
242	Creek Seenery,	I. L. Williams, P. A.	Artist.*
243	Still Life,	Julia V. Elder.	do.
244	Portrait Hon. Richard Vaux,	T. T. Fowler, A.	do.
245	Portrait,	Singerly.	
246	Rainbow Falls, Watkins Glen,	James Hope.	Artist.*
247	View near Berchtsgarten,	G. W. King.	do.*
248	Portrait of Booth as Richard III. Presented to the Academy by the Friends of the Artist,	Henry Thomas.	Academy.
249	The First Settler,	T. S. Noble.	Artist.*
250	Niagara as it is,	T. B. Thorpe.	do.*
251	Tubal Cain,	C. M. Johns.	do.*
252	Portrait of a Gentleman,	W. K. Hewitt, P. A.	Alonzo Tilden.
253	"Almeh,"	H. Humphrey Moore.	Artist.*
254	Group of Children,	W. E. Winner, P. A.	Gen. C.B. Norton.
255	Gems of the Century,	Miss Cecilia J. Smith.	Artist.*
256	Near Long Branch,	Stephen Parrish.	do.*
257	Scene at Fresh Water Bay, Isle of Wight,	V. de V. Bonfield.	John Hunieker.
258	Coast Scene,	James Hamilton, P.A.	J. S. Martin.

NORTHEAST GALLERY.

259	Wood Scene, Cambria Co., Pa.	George Hetzel.	Artist.*
260	Marine,	W. H. Weisman.	do.*
261	Portrait of Mrs. Eliza Davy, of Do- ver, Del. Presented by Miss M. S Davy,	Thos. Sully, P. A.	Academy.
262	Theft of the Golden Fleece,	Miss C. A. Drinker.	Artist.*

NO.	SUBJECT.	ARTIST.	POSSESSOR.
263	Mid-Ocean,	F. Rehn.	Artist.*
264	Sunset on the Juniata,	F. De B. Richards, A.	I. S. Martin.
265	The Surprise, Cinderella, . . .	R. M. Tudor.	Artist.*
266	Portrait of Mrs. Eliza Davy, of Devonshire, Eng. Presented by Miss M. S. Davy,	John Opie, R. A.	Academy.
267	Portrait of a Gentleman,	Harding.	R. N. Toppan.
268	Landscape,	Thos. Doughty.	do.
269	A Water-melon Party,	W. E. Winner, P. A.	Artist.*
270	View on Lake George,	A. G. Heaton, A.	do.*
271	Lake George,	C. H. Spooner.	do *
272	Coast Scene,	H. B. Brown.	
273	Jesus Sleeping in the Storm, . . .	A. G. Heaton, A.	do.*
274	Landscape,	Isaac L. Buzby.	do.*
275	Autumn,	Ed. Dubufe.	Dr.Geo.Reuling.
276	Upper Falls, Panther Creek, Pa., .	Geo. Hetzel.	
277	On Upper Delaware,	J. B. Sword.	Artist.*
277 ^a	A Pair of Ducks,	Geo. Hetzel.	do.
278	Northeaster off Block Island, . . .	Clifford P. Grayson.	do.*
279	Portrait of Charlie Ross,	Austin Street.	
280	Yacht Race at Cape May,	Wm. Aitkin.	do.*
281	Magnanimity of a Great Artist, . .	Robert Douglas.	do.*
282	On Paint Creek,	Fred. Bussman.	do.
283	Ducks and Teal,	W. H. Machen.	do.
283 ^a	Portrait of Mary Queen of Scotland,		R. N. Toppan.
284	Portia,	G. Wolf.	Dr.Geo.Reuling.
285	A Morning Ride,	F. A. Wenderoth.	Artist.*
286	Pike's Peak from Bergan Park, . .	F. De B. Richards, A.	S. S. White.
287	Woman's Devotion,	Oregon Wilson.	Dr Wilson.
288	The Approaching Storm,	Carl Raupp.	Dr.Geo.Reuling.
289	Morgiana's Dance (from the Forty Thieves),	R. M. Tudor.	J. F. Smith.*
290	Columbia's Night Watch,	A. G. Heaton, A.	Pa. Hist. Soc.
291	A Pair of Mallards,	W. H. Machen.	Artist.
291 ^a	Twilight Talk,	Geo. C. Lambdin, P. A.	R. N. Toppan.
292	Civil Rights,	Geo. B. Wood, A.	Artist.
293	Prussian Troops on the March (Painted in 1681),	Sweback.	Harrison Earl.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
294	Autumn Leaves,	M. M. Murtland.	Artist.*
295	Cast and Drapery,	Phœbe D. Natt.	do.*
296	Gil Blas in the Robbers' Cave, .	Opie, R. A.	Academy.
297	Battle Scene,	Victor Navelot.	Dr. Geo. Reuling.
298	A Horse Market,	Peter Van Bloeman.	Academy.
299	Dripping Wet—Long Pond—Adi- rondacks,	E. D. Lewis, P. A.	Artist.*
300	Peaches,	Phœbe D. Natt.	Mrs. J. M. Train-
301	Grapes,	do.	do. [er.
302	Summer,	Miss Mary Kollock.	J. Sneddeor.*
303	A Spot in the Woods,	Miss Anthonie Tseher-	F. F. Myhlertz.*
303 a	Musing,	Julia V. Elder. [ing.	Artist.
304	Panel of Roses,	Miss L. Graves.	do.

SOUTH CORRIDOR.

305	View in Westphalia,	J. N. T. Van Starken- [borgh.	Harrison Earl.
306	View near Mayfield, Staffordshire, England,	I. L. Williams, P. A.	Artist.*
307	A View on the Lower Delaware, .	Robt. S. Austin.	do.*
308	Portrait of U. S. Grant,	H. Ulke.	
309	Under the Gaslight,	Geo. F. Witman.	do.
310	Influence of Electricity on Human Culture,	Fred. Kauffmann.	do.*
311	Prayer of Judith,	Fred. T. L. Boyle.	do.
312	Portrait of Wm. Massey, Pres. of the Society of St. George, . . .	Wm. K. Hewitt, P. A.	
313	Retreat of the British at Lexington and Concord,	S. J. Ferris, P. A.	do.
314	The Wreck of the Hesperus, . . .	Geo. Wright.	
315	The Coming of our Lord,	D. M. Carter.	J. Sneddeor.*
315 a	Niagara by Moonlight,	George L. Brown.	
316	Portrait of Prof. Asher,	Robt. Wilkinson.	Prof. Asher.
317	Portrait of Prof. J. Henry, . . .	H. Ulke.	Artist.
318	Influence of Electricity on Human Culture,	Frederie Kauffmann.	do.*
319	Parable of the Virgins,	W. E. Winner, P. A.	do.
320	Portrait of Col. A. K. McClure, .	D. B. Beehtel.	do.
321	View in the Black Forest,	Paul Weber, A.	Harrison Earl.
322	Summer Morning,	Chas. Linford.	Artist.

SOUTHEAST ROOM.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
323	Fortuny Lying in State, . . .	S. J. Ferris, P. A.	Artist.*
324	Study for a Village Church, . . .	Eugene Castello.	do.
324	α Portrait of a West Point Janitor.		Mrs. U.S. Grant.
325	Architectural Drawing of Church at Broad and Arch,	Benjamin Linfoot.	
326	Portrait of a Gentleman, . . .	S. J. Ferris, P. A.	E. Eisenbrey.
327	Innocence,	Jos. John, A.	Artist.*
328	Coast Scene, (water-color sketch), .	Thomas Bishop.	Clem. McCune.
329	Stranded, (India-ink drawing), .	Patterson DuBois.	A. S. Eckfeldt.
330	Canadian Grasses, (water-color), .	Miss Abby Lyman.	Artist.
331	Among the Jersey Pines, (water- color),	Benj. Linfoot.	do.*
332	Portia, (water-color),	Mrs. E. S. Courtney.	do.
332	α Drawing from the Antique, . . .	Ed. Hill.	do.*
333	Portrait of Alex. McClure, . . .	J. Stirling Thomas.	L. Thomas.
334	Study from Life,	Member of Phila. Sketch Club.	Artist.
335	The Cithern Player, (water-color),	Thomas Eakins.	do.*
336	The Old Man of the Mountain, Fran- conia Notch, (water-color), . . .	Edmund D. Lewis, P. A.	do.*
337	Battle Scene,	Meyer.	Academy.
338	King Lear, (crayon),	W. E. Winner, P. A.	Artist.
339	False Imprisonment, (water-color),	Charles M. Burns.	do.*
340	Chicques Rock on the Susquehanna, (water-color),	Edmund D. Lewis, P. A.	do.*
341	The Mameluke,	Meyer.	Academy.
342	Study from Life,	Member of Phila. Sketch Club.	Artist.
343	Apple Blossoms, (water-color), .	Miss Mary Lyman.	do.
344	Landing the Morning Catch, . . .	Benj. Linfoot.	do.*
345	Juliet,	Mrs. E. S. Courtney.	do.
346	Portrait of Edwin Forrest, (crayon),	J. Sterling Thomas.	L. Thomas.*
347	The Jetty,	Patterson DuBois.	Artist.
348	Out Green St., Germantown, . . .	W. E. Winner, P. A.	do.*

NO.	SUBJECT.	ARTIST.	POSSESSOR.
349	Anemone and Columbine, . . .	Eliz. R. Cooper.	Artist.*
350	The Domes of the Yo Semite, . . .	Patterson DuBois.	do.
351	The Dancing Boy, (crayon), . . .	Gus. Kretelman.	do.
352	Study, (water-color), . . .	J. Wimbush.	do.*
353	Trieste, (water-color), . . .	O. W. Brierly.	Howard Fry.
354	On Delaware Bay, (pen and ink drawing), . . .	Robert Comber.	Artist.*
355	Winter, (etching), . . .	P. Moran, A.	do.
356	Drawing from the Cast, . . .	Ed. Hill.	M. Green.
357	Marine, (India ink), . . .	Patterson DuBois.	
358	Chariot Race, after Wagner, (etching), . . .	S. J. Ferris, P. A. Peter Moran, A.	Artists.*
359	Bridle-Path, Fairmount Park, . . .	J. B. Sword.	Artist.*
360	Sketch on the Mill Pond, . . .	Thomas Bishop.	Clem. McCune.
362	Pleasant Valley, Adirondacks, . . .	Geo. B. Wood, Jr., A.	Artist.*
363	Portrait of Fortuny, etched on glass, . . .	S. J. Ferris, P. A.	do.*
364	Napoleon, . . .	Meyer.	Academy.
365	Study from Life, . . .	Member of Phila. Sketch Club.	Artist.
366	In the Clove, Catskills, . . .	Geo. W. Holmes, A.	Wm. S. Baker.
367	Head of Christ, . . .	W. A. K. Martin.	do.
368	The Field of Agincourt, . . .	Meyer.	Academy.
369	Photograph from Painting of Dr. Gross at Surgical Clinic, . . .	Thomas Eakins.	Artist.*
370	Beach at Atlantic City, . . .	Thomas Bishop.	C. Craven.
371	Old Bridge, Adirondacks, . . .	Geo. B. Wood, Jr. A.	Artist.*
372	Portrait of Fortuny, etched on copper, . . .	S. J. Ferris, P. A.	do.*
373	Morning in the Meadow, (India ink), . . .	Patterson DuBois.	do.
374	The Dying Lioness, (etching), . . .	P. Moran, A.	do.*
375	On West Canada Creek, . . .	J. B. Sword.	do.*
376	Drawing from the Cast, . . .	Ed. Hill.	do.*
377	Daisies, (water color), . . .	Eliz. R. Cooper.	do.*
378	Moonrise on Delaware Bay, . . .	Robert Comber.	do.*
379	Shady Lane, (etching), . . .	P. Moran, A.	do.
379 ^a	G. F. Cooke as Richard III., (water color), . . .	C. R. Leslie, R. A.	Academy.
380	Mother Moran, (drawing), . . .	S. J. Ferris, P. A.	Artist.
381	Business before Pleasure, . . .	Geo. B. Wood, Jr., A.	do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
382	Architectural Drawing,	Benj. Linfoot.	Artist.
383	Factory Falls, Pike Co., Penna., (water color),	Geo. W. Holmes, A.	do.*
384	Crayon Head,	Wm. H. Furness, Jr., [P. A.]	R. N. Toppan.
385	Christian's Crossing, (India ink drawing,)	Jos. John, A.	Artist.*
386	Morning in the Tropics, (water color),	Edmund D. Lewis, P. A.	do.*
387	Bear Creek, Pike's Peak Trail, Cal., water color,	F. de B. Richards, A.	do.*
388	Portia, (crayon),	W. E. Winner, P. A.	do.
389	Drawing,	Meyer.	Academy.
390	Pastel,	H. Merle.	R. N. Toppan.
391	On the Wissahickon, (water color),	Geo. W. Holmes, A.	Artist.*
392	Study from Life,	Member of Phila. Sketch Club.	do.
393	Sketch — Perseus, with Medusa's Head,	Benevenuto Cellini.	Sig. Castellani.
394	Capture of the Serapis by the Bon Homme Richard,	Robert Whitechurch.	Family of the Artist.*
395	Perspective View of Aquarium, .	Collins & Audenried, Architects.	
396	Perspective View of Carnivora Building,	Collins & Audenried, Architects.	
397	A Consultation,	W. E. Winner, P. A.	Mrs. C. T. Childs.
398	Perspective View of Design for Memorial Hall,	Collins & Audenried, Architects.	
399	Perspective View of the New Aca- demy of the Fine Arts,	Furness & Hewitt, Ar- chitects.	
400	The Snow Shoveller,	J. G. Brown.	Academy.
401	Clematis,	Miss Abby Lyman.	Artist.
401	<i>a</i> Portrait of the late John S. Phillips,	S. J. Ferris, P. A.	Academy.
401	<i>b</i> G. F. Cooke as Falstaff, (water color),	C. R. Leslie, R. A.	do.
401	<i>c</i> G. F. Cooke as Othello, (water color),	do.	do.

CATALOGUE

OF THE

PERMANENT COLLECTION BELONGING TO THE ACADEMY.

WEST AND ALLSTON GALLERY.

NO.	SUBJECT.	ARTIST.
402	Dead Man restored to Life by touching the Bones of the Prophet Elisha, “And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived.”—2 <i>Kings</i> , xiii. 20.	Washington Allston.
403	David returning Thanks for his Triumph over Goliath,	Schweminger.
404	A Battle Scene,	Vander Meulen.
405	The Cherry Girl,	Van Thol.
406	A Cavalry Charge,	Vander Meulen.
407	Adoration of the Magi. Presented by Paul Beck, “When they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, frankincense, and myrrh.”— <i>Matthew</i> , ii. 11.	Andrea Vicentino.
408	Portrait of Benjamin West, P.R.A., after Leslie's copy of Lawrence,	Thos. Sully, P.A.
409	Pat Lyon at his Forge,	John Neagle, P. A.
410	Full length Portrait of Washington,	Gilbert Stuart.
411	Dying Brigand, Mortally wounded, he has fallen, bathed in blood. His carbine and his hat have fallen to his feet. His wife, devoutly believing that there is no crime so great but that repentance and baptism of tears can wash it away, drags the dying man to the foot of the wayside cross.	E. H. May.
412	An Old Head,	Salvator Rosa.
413	St. Jerome,	Van Lint.
414	An Old Head,	Salvator Rosa.

NO.	SUBJECT.	ARTIST.
415	Landing of the Norsemen, Bequeathed to the Academy by the late John H. Towne.	E. Leutze.
416	Dead Game and Dog,	Snyders.
417	Death on the Pale Horse,	Benjamin West, P.R.A.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals ; and I heard, as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold a White Horse ; and he that sat on him had a bow ; and a crown was given unto him ; and he went forth conquering, and to conquer.

3. And when he had opened the second seal, I heard the second Beast say, Come and see.

4. And there went out another horse that was Red ; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another ; and there was given to him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse ; and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny ; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold a Pale Horse ; and his name that sat on him was Death, and Hell followed with him : And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the alter the souls of them that were slain for the word of God, and for the testimony which they held :

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth ?

11. And white robes were given unto every one of them ; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev. ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who at the same time extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. The destruction by wild beasts is represented by a lion and lioness rushing upon a tumultuous group of men on horseback and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and

tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds an eagle and heron are engaged in mortal combat, and on the foreground a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage; his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll." (Rev. vi. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging, and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse with the balances is seen. (Rev. ch. vi. ver. 5.) Christ, crowned, with a bow in one hand and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev. ch. vi. ver. 2.) On the foreground beneath, the serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev. ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the Crusaders to recapture the Holy City.

NO.	SUBJECT.	ARTIST.
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418¹ Datheen Preaching before the Walls of Ghent, . . . | Wittkamp.

This picture represents the combatants engaged in the struggle for the independence of the Netherlands when that country was under the dominion of Spain, in the 16th century. PIERRE DATHEEN was a Protestant minister, who had labored zealously to establish the Republic. Brave, impetuous and indefatigable, he preached in the churches, in private houses, in the open air, and amid the field of battle. In the above scene, DATHEEN is represented as being mounted on the carriage of a cannon, and inciting his companions to avenge one of their brethren-in-arms—the leader of one of the powerful corporations which had struggled so courageously against the tyranny of Philip II. The warriors are swearing to avenge their chief, at the moment the struggle, to the left, is commencing.

419 Boar Hunt, | Snyders.

420 The Tribute Money (after Rubens), | Thos. Sully, P.A.

"And when they were come, they say unto him, Master, we know that thou art true and carest for no man; for thou regardest not the person of men, but teachest the way of God in truth. Is it lawful to give tribute to Cæsar or not?"—*Mark*, xii. 14.

NO.	SUBJECT.	ARTIST.
421	Banditti among Antique Ruins. Presented by Mrs. J. Ford,	Pannini.
422	Interior of a Cathedral by Torchlight. The figures by Teniers,	Peter Neefs.
423	Landscape,	Unknown.
424	Banditti among Antique Ruins. Presented by Mrs. J. Ford,	Pannini.
425	Full length Portrait of G. F. Cooke, as Richard III. Presented by the friends of the Actor,	Thos. Sully, P.A.
426	The Murder of Rutland by Lord Clifford. Presented by the Leslie Family,	C. R. Leslie, R.A.
<p><i>Rutland.</i> Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me! <i>Clifford.</i> Such pity as my rapier's point affords. <i>Rutland.</i> I never did thee harm; why wilt thou slay me? <i>Clifford.</i> Thy father slew my father; therefore die. <i>Shakspeare</i>, Henry VI., Part 3, Act 1.</p>		
427	Landscape. Mercury deceiving Argus. Presented by J. A. Smith,	Salvator Rosa.
428	Portrait of Dugald Stuart, after Raeburn,	J. R. Lambdin.
429	The Evangelist St. Mark,	Domenichino.
430	Landscape,	Salvator Rosa.
431	do.	do.
432	Paul and Barnabas,	Benjamin West, P.R.A.
<p>"Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them."—<i>Acts</i>, xv. 12.</p>		

COPE GALLERY.

433	Marine. From the Buonaparte collection,	Joseph Vernet.
434	Marine,	J. Van Os.
435	Portrait of a Young Lady,	
436	Portrait,	John Neagle, P. A.
437	Landscape,	Unknown.
438	The Rape of Europa,	Gaspar Poussin.
439	The Fruiterers,	Van Asch.
440	The Dutch Gardener,	do.

NO.	SUBJECT.	ARTIST.
441	Cupid with a Vase. Presented to the Academy by J. A. Smith,	Sehidone.
442	A Dutch Courtship,	Vander Drasback.
443	Flight into Egypt,	Unknown.
444	Samson and Delilah,	David.
	<p>“And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Samson.”—<i>Judges</i>, chap. xvi. v. 18, 19.</p>	
445	Wayside Inn,	
446	Homer reciting his Poems in the City of Argos, .	Volozon.
447	Interior of a Dutch Kitchen,	Bertang.
448	Cupid Musing. Presented to the Academy by J. A. Smith,	Schidone.
449	Landscape,	P. Uries.
450	Landscape,	T. Doughty.
451	Sketch of Mrs. Wood as Amina,	Thos. Sully, P. A.
452	Portrait of Washington,	Gilbert Stuart.
453	Interior,	A. Ostade.
454	The Miracle at Cana,	Unknown.
455	Nymphs,	Polemberg.
456	Cavalry Halt. Presented to the Academy by W. H. Stewart,	P. Wouvermans.
457	Moonlight,	Van Goyen.
458	Portrait of Chas. Wilson Peale,	Chas. Wilson Peale.
459	Portrait of Martin Luther's wife, Catharine Van Born,	Van Lint.
460	Landscape. Presented to the Academy by the Artist,	Russell Smith, P. A.
461	Embarkation of Columbus. Presented to the Academy by Jos. Dugan,	P. F. Rothermel, P. A.
462	Flower Piece,	Boschaert.
463	Portrait of a Lady,	Eieholtz.
464	Portrait of Nicholas Duval,	Nicholas Duval.
465	Portrait of James Ross,	Thos. Sully, P. A.
466	Landscape, Sunset,	Unknown.
467	Fancy Head. Presented to the Academy by the Artist,	Mrs. Sully Darley.
468	Roman Aqueduct and Moorish Ruins at Aleala, Spain,	Bossuet.
469	Landscape,	De Groot.

NO.	SUBJECT.	ARTIST.
470	Portrait of Rembrandt Peale. Presented to the Academy by Mrs. Peale as the best portrait of her husband,	Rembrandt Peale.
471	Portrait of Caleb Cope, late President of the Academy. Presented by himself,	Henry Inman.
472	Portrait of the Artist. Presented to the Academy by E. Powell,	Angelica Kauffman, [R. A.]
473	Spaniels,	Rademaker.
474	A Wedding—the late Bishop White officiating. Presented to the Academy by Paul Beck,	Krimmel.
475	A River Scene. Presented to the Academy by Mrs. J. Ford,	Van Goyen.
476	Dead Game,	John Fytt.
477	Portrait of Miss Elizabeth Willing Jackson. Bequeathed to the Academy by the late Miss Ann Willing Jackson,	Thos. Sully, P. A.
478	Flower Piece,	Boschaert.
479	Grapes and Peaches,	Raphael Peale.
480	Apples and Fox Grapes,	do.
481	Seaport in Holland,	Storks.
482	Dead Game,	John Fytt.
483	A Belgian Head,	Unknown.
484	Martyrdom of St. Catherine,	do.
485	Musidora. After B. West, P. R. A., <i>"Warm in her cheek the sultry season glowed, And robed in loose array, she came to bathe."</i> <i>Thomson's Seasons.</i>	C. R. Leslie, R. A.
486	Virtue directed by Prudence to avoid the Sollicitations of Folly. Presented by Paul Beck,	Ang. Kauffman, [R. A.]
487	Landscape,	Th. Doughty.
488	Portrait of Mrs. Elizabeth Willing Jackson. Bequeathed to the Academy by the late Miss Ann Willing Jackson,	Gilbert Stuart.
489	Fanny Kemble as Lady Macbeth,	Thos. Sally, P. A.
490	Ganymede—Jove's Cup Bearer. Presented by J. A. Smith,	Guido.
491	Infants Christ and St. John. After Raphael Presented by J. A. Smith,	Unknown.
492	Cattle at Pasture. After Cooper,	W. McMurtrie.
493	A Country School,	Horremans.
494	River View from the Entrance to a Cavern,	Unknown.
495	Fisherman Putting out to Sea,	Lucatelli.

NO.	SUBJECT.	ARTIST.
496	A Dutch Festival,	Unknown.
497	Gentleman and his Valet,	Eckhont.
498	Night Scene—Conflagration,	Honthorst.
499	Canal Scene,	Leukert.
500	Interior, with Figures,	Unknown.
501	Chew's House, Germantown. Presented by the Artist,	Russell Smith, P. A.
502	Landscape. Ray Fishing, etc.,	Lueatelli.
503	Portrait of a Lady,	J. Neagle, P. A.
504	The Death of Athena. Presented by Paul Beek, .	Unknown.
505	Embarkation,	H. C. Vroom.
506	Marine (from the Buonaparte Collection), . .	Joseph Vernet.
507	Fourth of July in Centre Square,	Krimmel.
508	Portrait of William Pitt,	Hoppner, R. A.

WITTKAMP GALLERY.

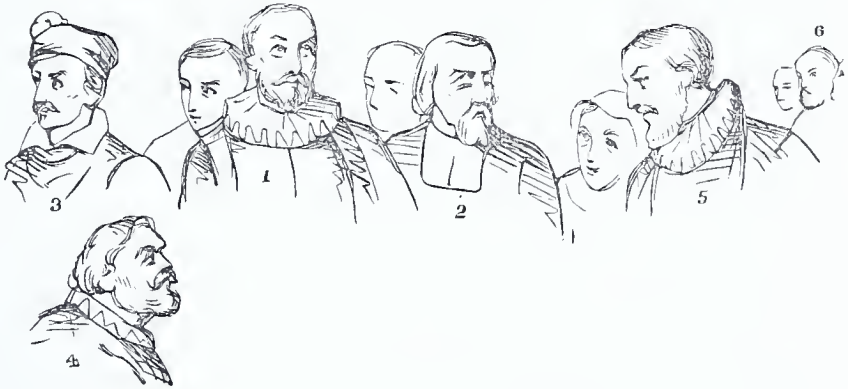
509	Queen Esther Denouncing Haman to Ahasuerus. Presented to the Academy by friends of the Institution,	C. Schussele, P. A.
510	Portrait of Wm Dilwynn. Presented to the Academy by the Leslie family,	C. R. Leslie, R. A.
511	The Violinist,	Vanderhelst.
512	Portrait of the late Edward L. Carey, presented by Miss Carey,	Thos. Sully, P. A.
513	Portrait of Robert Morris,	Charles Wilson Peale.
514	Christ's Agony in the Garden,	Aug. Tiron.
515	The Deliverance of Leyden,	J. B. Wittkamp.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. Six thousand persons out of twenty thousand died of famine.

The magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier-pigeons, that the dikes of the Meuse and the Yssel had been opened. The sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then

advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a university in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf. He is raising his eyes towards heaven, as thanking the God of his country.

No. 2. *Pieter Corneleszoon Manalang*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*.

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *J. B. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave.

NO.	SUBJECT.	ARTIST.
516	Judith and Holofernes,	E. Jacobs.
517	Portrait,	Thos. Sully, P. A.
518	Portrait of John Locke. Presented by C. Penningto.	After Sir Godfrey Kneller.
519	Time and Truth Correcting Love,	Le Brun.
520	Rouget de Lisle, a French officer, singing for the first time the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasbourg, 1792,	G. Guffens.

Rouget de Lisle was a young officer of Engineers at Strasbourg. He was a frequent visitor at the house of the Baron de Diedrich, a noble Alsacien of the constitutional

party, the Mayor of Strasbourg. A famine prevailed in that city in the winter of 1792. One day, when only some slices of ham smoked upon the table, with a supply of camp bread, Diedrich said to De Lisle, in sad serenity, "Plenty is not found at our meals. But no matter; enthusiasm is not wanting at our civic festivals, and our soldiers' hearts are full of courage. We have one more bottle of Rhine wine in the cellar. Let us have it, and we'll drink to liberty and the country. Strasbourg will soon have a patriotic *fête*, and De Lisle must draw from these last drops one of his hymns, that will carry his own ardent feelings to the soul of the people." The young ladies applauded the proposal. They brought the wine, and continued to fill the glasses of Diedrich and the young officer until the bottle was empty. De Lisle found his way to his lodgings, entered his solitary chamber, and sought for inspiration at one moment in the palpitations of his citizen's heart, and at another by touching, as an artist, the keys of his instrument, and striking out alternately portions of an air, and giving utterance to poetic thoughts. He did not himself know which came first; it was impossible for him to separate the poetry from the music, or the sentiment from the words in which it was clothed. He sang altogether, and wrote nothing. In this state of lofty inspiration, he went to sleep with his head upon the instrument. The chants of the night came upon him in the morning like the faint impressions of a dream. He wrote down the words, made the notes of the music, and ran to Diedrich's house. One of the young ladies played, and Rouget sang. At the first stanza, the countenances of the company grew pale;—at the second, tears flowed abundantly;—at the last, a delirium of enthusiasm broke forth. Diedrich, his wife, and the young officer cast themselves into each other's arms. The hymn of the nation was found.

The new song, executed some days afterwards publicly at Strasbourg, flew from town to town through all the orchestras. Marseilles adopted it to be sung at the opening and adjournment of the clubs. Hence it took the name of the *Marseillaise Hymn*.

NO.	SUBJECT.	ARTIST.
521	The Three Marys,	Schwartz.
522	Portrait of L. David,	Rembrandt Peale.
523	Shipwreck, from the Buonaparte Collection,	Jos. Vernet.
524	Portrait of Fanny Kemble. Presented by Mrs. J. Ford,	Thos. Sully, P. A.
525	Death of Abel, " And Cain talked with Abel, his brother; and it came to pass when they were in the field, that Cain rose up against Abel, his brother, and slew him."— <i>Genesis</i> iv. 8.	Carlo Lotti.
526	Portrait of Denon,	Rembrandt Peale, P. A.
527	Portrait of Rubens, after Rubens,	De Roos.
528	Dog and Heron,	Snyders.
529	Portrait of Charles I. Presented by T. M. Mitchell,	Van Dyke.
530	The Duke of Arno, meditating the Death of his Wife, Parisina,	A. Gastaldi.

NO.	SUBJECT.	ARTIST.
531	Cæsar Borgia and Machiavelli Presented to the Academy by friends of the Institution, . . .	Faruffini.
532	The Cardinal and his Friends. View of his Palace in the distance. From the Buonaparte Collection, .	Jos. Vernet.
533	Portrait of Houdon,	Rembrandt Peale.
534	Adam and Eve, <p data-bbox="127 452 816 603">“ And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof and did eat; and gave also unto her husband with her; and he did eat.”—<i>Genesis</i> iii. 6.</p>	Carlo Lotti.
535	Portrait of Charles Kemble,	Thos. Sully, P. A.

GILPIN GALLERY.

NO.	SUBJECT.	ARTIST.
536	Landscape, Evening,	Paul Weber, A.
537	Snow Scene. Presented by J. A. Smith,	Lucatelli.
538	Portrait of Miss Leslie,	Thos. Sully, P.A.
539	Judith with the Head of Holofernes,	Und. Carraeci.
540	Clown in State of Dejection. Presented by Mrs. Vonlengerke,	T. Gonne.
541	The Deliverance of Peter. Presented by the late Paul Beck,	Domenichino, 1605.
542	Marine. Presented by the late Chas. Toppan,	Paul Weber.
543	Portrait of Baron Williams, who accompanied Capt. Cook on his voyage round the world,	Thomson, R.A.
544	Beatrice Cenci,	After Guido.
545	The Recovery,	Carl Hübner.
546	Marine,	J. C. B. Püttner.
547	Poesie. Original in the Corsini Palaec, Florence. Bequeathed by Henry D. Gilpin,	After Carlo Dolci.
548	Sibyl. Bequeathed by Henry D. Gilpin,	After Guido.
549	Madonna, called Torregiani or Bridgewater. Bequeathed by Henry D. Gilpin,	After Raphael.
549a	A Saint,	Unknown.
550	Madonna and Child. Original in the Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Murillo.
551	Madonna del Fiore. Bequeathed by Henry D. Gilpin,	After Titian.
552	Sunset. Original in the Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Salvator Rosa.
553	Portrait of Mrs. Gilpin. Bequeathed by Henry D. Gilpin,	S. B. Waugh, P.A.
554	St. John. Original in Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Carlo Dolci.
555	St. Agnes. Original in Cathedral of Pisa. Bequeathed by Henry D. Gilpin,	Andrea Del Sarto.
556	Anrora. Original in Rospigliosi Palace, Rome. Bequeathed by Henry D. Gilpin,	After Guido.
557	St. Cecilia. Original at Bologna. Bequeathed by Henry D. Gilpin,	After Raphael.
558	Samian Sibyl. Original in the Tribune, Florence. Bequeathed by Henry D. Gilpin,	After Guercino.

NO.	SUBJECT.	ARTIST.
559	Madonna between St. Joseph and St. Francis. Original in Uffizi Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Correggio.
560	Sunset. Bequeathed by Henry D. Gilpin,	After Claude.
561	Portrait of Henry D. Gilpin. Bequeathed by Henry D. Gilpin,	S. B. Waugh, P.A.
562	Dog's Head,	Isabelle Badew.
563	Portrait of Col. Fairman. Bequeathed by the late Col. Cephas G. Child,	Thos. Sully, P.A.
564	Portrait of Sir Walter Raleigh. Presented by T. B. Freeman,	Vanderpool.
565	Portrait of Henry Inman. Bequeathed by the late Col. Cephas G. Child,	Henry Inman.
566	Portrait of Carl Steinhauser. Bequeathed by C. F. Hagadorn,	
567	St. Jerome,	Van Lint.
568	Fruit,	Bosehaert.
569	A Group from Raphael's Heliodorus,	C. Vogel.
570	On the Susquehanna,	T. Doughty.
571	Musical Party,	Unknown.
572	Lion's Head,	H. C. Bispham, A.
573	Head of a Female Saint. Presented by Mrs. Burd,	After Carlo Dolci.
574	Pushing out to Sea,	Lucatelli.
575	Interior of an Iron Foundry,	Bas Otis.
575 <i>a</i>	Destruction of Pharaoh's Host,	Unknown.
575 <i>b</i>	Dead Game. Owned by Mr. Moore,	
575 <i>c</i>	Dead Game. Owned by Mr. Moore,	
575 <i>d</i>	The Guiding Angel,	In marble. Bequeathed by the late Henry D. Gilpin.
575 <i>e</i>	Diana of Gabii,	
575 <i>f</i>	Amazon,	
575 <i>g</i>	Flora,	
575 <i>h</i>	Bacchus and Ariadne,	
575 <i>i</i>	Dancing Girl,	After Canova.

SCULPTURE—MAIN CORRIDOR.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
576	Night, bas relief,	Thorwaldsen.	Academy.
577	Autumn, bas relief,	Thorwaldsen.	do.
578	Winter, bas relief,	Thorwaldsen.	do.
579	Napoleon,		do.
579 a	Raphael, [F. Peale,		do.
580	Franklin Peale. Presented by Mrs.		do.
580 a	Robert Burns. Presented by J. Gib-		do.
581	Washington Allston, . . . [son,	Cleavinger.	do.
581 a	Bust,		do.
582	Benjamin West, P. R. A., . . .	Chantry, R. A.	do.
582 a	Bust,		do. [horn.
583	Thos. Buchanan Read,	Jackson.	Mrs. J. L. Clag-
584	Caracalla,	After Antique.	Academy.
585	Judge Hemphill,	Trentanova.	do.
586	Dr. Benj. Rush,	Wm. Rush.	do.
586 a	Bust,		do.
587	Daughter of Niobe,	After Antique.	do.
588	Canova,	Canova.	do.
589	St. George,	Donatello.	do.
590	Napoleon,	Canova.	
591	C. B. Barelay,	Isaac Broome, P. A.	C. B. Barelay.
591 a	Bust of Benjamin Franklin, . . .		Academy.
592	Bishop Potter,	do.	C. B. Barelay.
593	Lafayette, [Great,	Horatio Greenough.	Academy.
594	Model for Statue of Frederick the	Kiss.	do.
594 a	Sleeping Hermaphrodite,		do.
595	Jerusalem. Presented by Mrs. N.		
	Grigg,	W. W. Story.	do.

"How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!

"She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies."

"Is it nothing to you, all ye that pass by? behold and see if there be any sorrow

like unto my sorrow, which is done unto me, wherewith the Lord hath afflicted me in the day of his fierce anger."—*Lamentations*, i. 1, 2, 12.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
595	<i>a</i> Madonna and Child (Bas relief), .	L. Della Robbia.	Academy.
595	<i>b</i> Three Cupids Reading (Bas relief),		do.
596	Deborah. Presented to the Academy by Morris Patterson, Esq., . . .	Lombardi.	do.
597	Benj. Franklin,	Ceracchi.	do.
598	Abraham Lincoln,	Mrs. Ames.	do.
599	Nicholas Biddle,		do.
600	Battle of the Centaurs and Lapithæ. Original model. Presented by the Artist,	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the grasp of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with drawn sword is flying to her assistance. Hercules is also active in the combat.

601	Bacchante,	Ceracchi.	Academy.
602	Penelope,	Rinaldo Rinaldi.	do.
603	Bacchante,	Ceracchi.	do.
604	Raphael,		do.
605	H. Cannon. Presented by D. W. Coxe,	H. Cannon.	do.
606	Antique Fragment,		do.
607	Colossal Foot of Minerva. Presented by Samuel Hazard,	Antique.	do.
608	John Quincy Adams,	Hiram Powers.	do.
608	<i>a</i> Female Bust,		do.
609	Bust,		do.
610	Washington Irving,		do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
610	<i>a</i> Bust,		Academy.
611	Judge Marshall,	Frazee.	do.
612	Bust,	Unknown.	do.
613	Bust,	do.	do.
613	<i>a</i> Bust,		do.
613	<i>b</i> Bust,		do.
614	U. S. Grant,	J. A. Bailly, P. A.	do.
615	Bust, [Florence,	Unknown.	do.
615	<i>a</i> Cast from Gates of the Baptistry at	After Lorenzo Ghiberti.	do.
615	<i>b</i> Bust,		do.
615	<i>c</i> Bust,		do.
616	Washington,	Canova.	do.
617	Gen'l Meade,	J. A. Bailly, P. A.	do.
617	<i>a</i> Bust		do.
618	Bust,	Unknown.	do.
618	<i>a</i> Bust,		do.
618	<i>b</i> Bust,		do.
618	<i>c</i> Bust,		do.
618	<i>d</i> Bust,		do.
618	<i>e</i> Bust,		do.
618	<i>f</i> Bust,		do.
618	<i>g</i> Bust,		do.
619	Admiral Nelson,		do.
620	Henry Clay,		do.
621	Wm. Cullen Bryant,	Brackett.	do.
622	Gen'l Baker,		do.
623	Wm. Strickland,	Gevclot.	do.
624	J. Frazee,	J. Frazee.	do.
625	Vito Viti. Presented by Vito Viti's sons,		
626	Sappho,	After Antique.	
627	Venus de Medici (reduced),	do.	Academy.
628	The Prodigal Son. Presented by J. G. Fell,	Mozier.	do.
629	Antinous,	After Antique.	do.
630	Henry Clay. Presented by D. W. Coxe,	H. Cannon.	do.
631	Inspiration,	Jos. C. Gordon.	Artist *
632	Portrait Bust of a Gentleman,	Ida Wagh, A.	do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
632	<i>a</i> Marguerite at the Virgin's Shrine,	Clara Cummings.	Artist.
633	Rose Bud,	Jos. C. Gordon.	do.
634	Cupid Sleeping in Shell,	C. A. Fraikin.	Academy.
635	Semiramis (in bronze),	Emile Hebert.	Dr. Furness.
636	Out of the Cabbage,	Howard Roberts.	Artist.*
637	Mercury,	After John of Bologna.	Academy
638	Faith,	Chas. R. Owen.	Artist.*
639	Mignon,	Carl Steinhauser.	
640	Palamon (after Raphael),	H. Kirn.	Artist.*
641	Katherine, from the "Taming of the Shrew,"	Clara Cummings.	do.*
642	Venetian Beggar Boy (in bronze),	Blanche Nevin.	do.
643	Bust of a Gentleman,	Ida Waugh, A.	do.
644	do. do.	F. A. T. Dunbar.	Geo. Harbert.
645	Cleopatra,	Blanche Nevin.	Artist.
645	<i>a</i> Four Bronze Medals,	W. & C. Barber.	Artists.
646	Equestrian Statuette of Gen. Meade,	J. A. Bailly, P. A.	Artist.
646	<i>a</i> Napoleon in Early Life,		Academy.
647	The Bather,	do.	Artist.
647	<i>a</i> Equestrian Study,	W. Marshall Swayne.	do.
648	Spring, marble bust,	J. A. Bailly, P. A.	do.
649	Ogontz, the Indian Chief (alto-relievo in bronze),	do.	do.
650	Bust,		Academy.
651	Commodus,	After Antique.	do.
652	Spring,	E. D. Palmer.	do.
653	Hero and Leander,	Carl Steinhauser.	do.
654	Proserpine. Presented by J. Livezy,	Hiram Powers.	do.
655	Isaac P. Davis,	Cleavinger.	do.
655	<i>a</i> Head of a Child,		do.
656	Son of Niobe,	After Antique.	do.
657	Minerva,	do.	do.
658	Mrs. Commodore Hull,		Estate of Mrs. Hull.
659	Alexander Hamilton,		Academy.
660	Nicholas Biddle,		do.
660	<i>a</i> Hebe,		do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
661	Judge Hopkinson,		Academy.
661	<i>a</i> Washington,		do.
662	James L. Claghorn,	Bartholomew.	Mrs. J. L. Claghorn.
663	Mathias W. Baldwin,		Academy.
664	Summer, bas relief,	After Thorwaldsen.	do.
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